

These Words

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 100



N.C.(Bb)

(F)

These words are my own.

Yeah.



Threw some chords to - ge - ther,
(Verse 2 see block lyrics)






the com - bi - na - tion D - E - F



it's who I am, it's what I do,



and I was glad - ne - ss is down for you.

F Dm Dm C/E F




I try to foc - us my at - ten - tion, but I feel so A - D - D.

Bb F


I need some help, some in - spi - ra - tion, but it's not com - ing ea - si - ly.


Not 2° Gm Dm Gm






Try'n to find the mag - ic, try'n to write a clas - sic, Don't you know?_ Don't you know?_

Dm Gm Dm C















Don't you know?_ Waste bin full of pap - er, clev - er rhymes_ see you lat - er.

 F
  Dm
  C/E
  F
  Bbmaj7






These words are my own, from my heart flow, I

 F
  C
  F

love you, I love you, I love you, I love you. There's no other

 Dm
  C/E
  F
  Bbmaj7
  F
  C

way to bet - ter say I love you, love you.

 F
  Dm
  C/E
  F
  Bbmaj7

These words are my own, from my heart flow, I

F C F

love you, I love you, I love you, I love you. There's no o - ther

Dm C/E F Bbmaj7 F C To Coda ☐

way to bet - ter say I love you, love you.

N.C.(Dm)

I'm get-ting off my stage, the cur - tains pull a - way. No

hy - per-bole to hide be-hind. My nak - ed soul ex - pos - é.

3 3 3 3 3

Woah, woah, woah, woah, woah.

Gm Dm

Try'n to find the mag - ic, try'n to write a clas - sic,

Gm N.C. 3

Waste bin full of pap - er, clev - er rhymes. see you lat - er.

⊕ Coda

F Dm C/E F

These words are my own, they're from my heart.

B \flat F C
 I love you, I love you.

F Dm C/E F
 That's all I got to say, can't think of a better

B \flat F N.C.
 way and that's all I got to say. I love you, is that okay?

Verse 2:

Read some Byron, Shelley and Keats
 Recited it over a hip-hop beat.
 I'm having trouble saying what I mean
 With dead poets and drum machines
 You know I had some studio time booked
 But I couldn't find a killer hook
 Now you've gone and raised the bar right up
 Nothing I write is ever good enough.

Single

Words and Music by Natasha Bedingfield, Andrew Frampton, Stephen Kipner and Wayne Wilkins

$\text{♩} = 85$





I'm not wait-in' a-round for a man to save me, _____ don't let
 be on some-bo-dy's arm to look good, _____ I'm not




- pend on a guy to va - li - date me. _____
 saying I don't wanna fall in love 'cause I would. _____

Dm B7/D Dm Dsus2




don't need to be an - y-one's ba - by, no I
not gon-na get hooked up just 'cause you say I should, I'm gon-na

Dm Bb/D Dm Dsus2



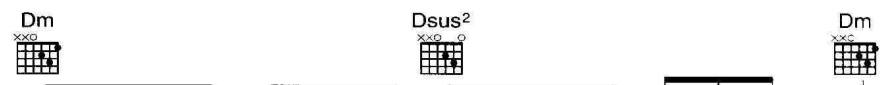
don't need an - oth - er half to make me whole.
wait so I'm sorry if you mis - un - der - stood.

I°, 3° only
Dm Dsus2 Dm Dsus2







Make your move if you want, does-n't mean I will or won't. I'm





Dm Dsus2 Dm N.C.




free to make my mind up, you ei - ther got it or you don't.

This is my cur - rent sin - gle sta - tus, my dec - la - ra - tion of in - de - pen - dence.

There's no way I'm trad - ing pla - ces, right now a star's in the as - cen - dant. I'm






To Coda 







sin - gle oh, _____ that's how I wan-na be. I'm sin - gle oh, _____

that's how I wan-na be. _____ Don't need to

2.



Sin - gle oh, that's how I wan-na be. I'm sin - gle oh.



Ev-'ry - thing in its right time, ev-'ry - thing in its right place.







I know I'll set-tle down one day, but till then I like it this way.





*D.S.al Coda*

It's my way, hey, I like it this way, hey.

♣ **Coda**

This is my cur - rent sin - gle sta - tus, my dec - la - ra - tion of in - de - pen - dence.

There's no way I'm trad - ing pla - ces, right now a star's in the a - scen - dant. I'm











sin - gle oh, that's how I wan-na be. I'm Oh, oh,

Play 4 times

oh, oh. Oh, oh, oh, oh.

Play 3 times

N.C.

I'm A Bomb

13

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 120

N.C.

Yeah,

* Chords implied throughout



yeah, — yeah, — woah, — oh, — oh, — oh.



Tax - i ride, — go - in' down

E⁵ A⁵ B⁵ E⁵

town, me and my girls go - in' out. Count - ing down

A⁵ B⁵ E⁵ A⁵ B⁵

to de - to - na - tion, ten to ze - ro, mush - room cloud.

E⁵ A⁵ B⁵ E⁵

Lit - tle an - gel, I've been too good, ditch the ha

A⁵ B⁵ E⁵ A⁵ B⁵

- lo for a while. Dressed to kill, I'll be caus

E5 A5 B5 E5

-ing mass dis - trac - tion so shield_ your eyes... (I'm all steamed_ up)

A5 B5 E5 A5 B5

and I'm read - y to blow... Met - er red ov - er load_ (The pres - sure_ mounts) (to


E5 A5 B5 E5

get re - lease). I got - ta ex - plode, ex - plode...


A5 B5 E5 A5 B5

I'm a bomb, can you hear me tick? Be - ware if you


E⁵ A⁵ B⁵



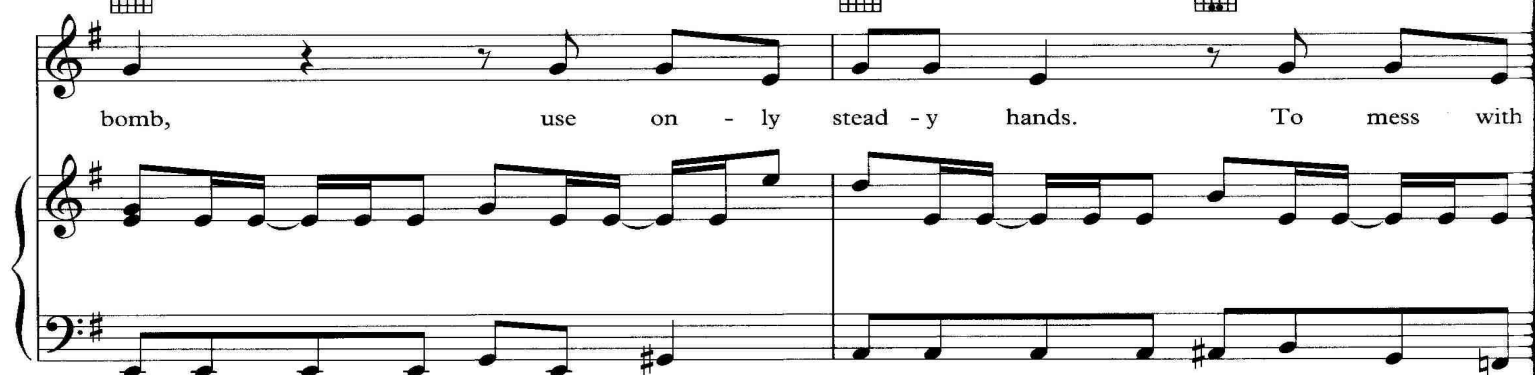
turn me on there is no safe - ty switch. I'm a




E⁵ A⁵ B⁵




bomb, use on - ly stead - y hands. To mess with




E⁵ A⁵ B⁵



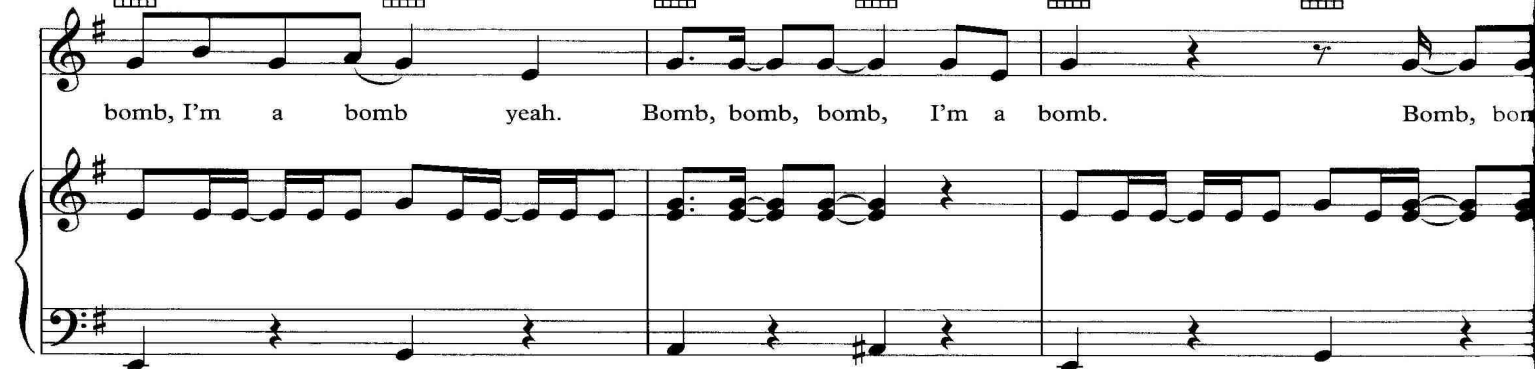
me you must be a brave man. I'm a



1. E⁵ G⁵ A⁵ A^{#5} E⁵ G⁵



bomb, I'm a bomb yeah. Bomb, bomb, bomb, I'm a bomb. Bomb, bon



A⁵ A⁵ E⁵ A⁵ B⁵

bomb, bomb, bomb. Bass so loud, I can't hear

E⁵ A⁵ B⁵ E⁵

you, can't de - fuse me now I'm wired. Do not dis -

A⁵ B⁵ E⁵ A⁵ B⁵

turb while I'm danc - ing, watch me set this house on fir -

E⁵ A⁵ A⁵ E⁵

-e. I'm a bomb, can you

2, 3.

A⁵ B⁵ E⁵

hear me tick? Be - ware if you turn me on there is no

A⁵ B⁵ E⁵

safe - ty switch. I'm a bomb, use on - ly

A⁵ B⁵ E⁵ *To Cod*

stead - y hands. To mess with me you must be

A⁵ B⁵ A⁵ B^{b5}

a brave man. Club cres - cen - do get - ting loud,

run for cov - er — un - der - ground. — What you do - in' —

show-ing me — no fear? You must be craz - y hang-ing round here. (I'm

D.S.al Coda

show-ing me — no fear? You must be craz - y hang-ing round here. (I'm

Coda

a brave man. I'm a bomb, bomb. —

I'm a bomb, bomb. — I'm a

Repeat to fade

I'm a bomb, bomb. — I'm a

I'm a bomb, bomb. — I'm a

Unwritten

Words and Music by Daniele Brisebois, Wayne Rodrigues and Natasha Bedingfield

♩ = 98



Sheet music for the song "Unwritten". The music is written for voice and piano. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked as ♩ = 98.

The lyrics are:

I am un - writ - ten, can't read my mind, I'm un - de - fined
I break tra - di - tion, some-times my tries are out - side the line.

I'm just be - gin - ning, the pen's in my hand
We've been con - di - tioned to not make mis - takes.

— but I end - ing un - planned. } Star - ing at the blank page be -
 — but I can't live that way. }



-fore you, o - pen up the dir - ty win - dow, let the sun il - lu - mi - nate the words that you could not find.



Reach - ing for some - thing in the dist - ance, so close you can al - most taste it, re - lease your in - hi - bi -








- tions. Feel the rain on your skin, no - one else can feel it for you, on - ly you can let it in.








— No-one else, no-one else— can speak the words on your— lips. Drench your— self— in words un— spo-

1. N.C.

- en, live your life— with arms wide o - pen. To-day is— where your book— be-gins, the rest is still un-



- writ - ten. Yeah. Oh, oh.










2, 3. N.C.


— be-gins. Feel the rain on your— skin, no-one else— can feel— it for— you, on-ly you— can let— it in—






No-one else, no-one else can speak the words on your lips. Drench your - self in words un - spok -









N.C. *To Coda* Φ

- en, live your life with arms wide o - pen. To-day is where your book be-gins, the rest is still un-writ-

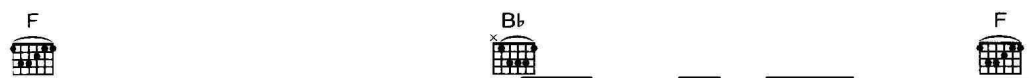







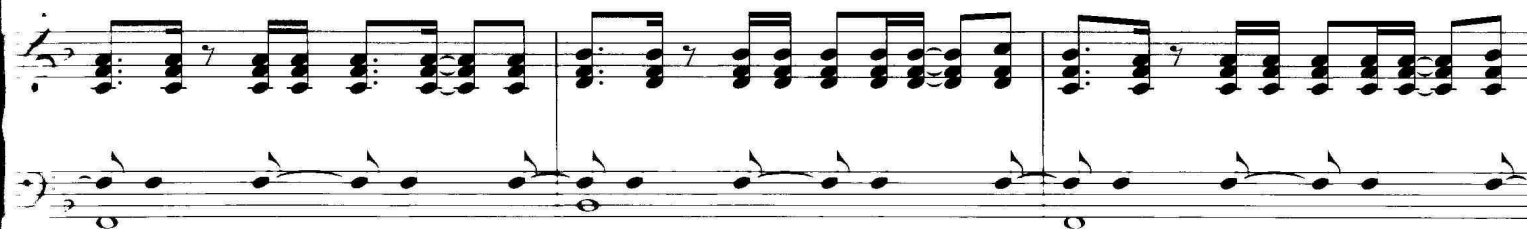
- ten.







Star - ing at the blank page be - fore you, o - pen up the dir - ty win - dow, let the sun il - lu - mi -



B \flat F B \flat

-nate the words that you could not find. Reach-ing for some-thing in the dist-ance, so close you can al-most

F/C Gm¹¹ N.C. *D.S. al Coda*

taste it, re-lease your in-hi-bi-tions. Feel the rain on your

♢ *Coda*

Dm Gm B \flat F Dm Gm

- ten. The rest is still un-writ-ten.

B \flat F Dm Gm B \flat F *Repeat to*

The rest is still un-

I Bruise Easily

25

Words and Music by Natasha Bedingfield, Andrew Frampton, Wayne A. Kirk and Paul Herman

♩ = 63



Oh,



yeah.

My skin is like a map

of where my heart has been,

and



I can't hide the marks

but it's not a negative thing.

So I'll let down my

Am⁹ Em Bm⁷

guard, drop my de - fen - ces down by my _____ clothes. I'm learn - ing to

Am⁹ Em Bm⁷

fall _____ with no safe - ty net to cush - ion the _____ blow. I bruise

Cmaj⁷ Em(add9)

eas - i - ly _____ so be gen - tle when you han - dle me. _____ There's a

Cmaj⁷ Em(add9)

mark you leave _____ like a love heart carved on a tree. _____ I bruise

Cmaj7

Em add9

eas - i - ly, can't scratch the sur - face with-out mov-ing me. Un-der - neath I

To Coda Φ 1.

2.

Cmaj7

Em(add9)

Em

Em(add9)

bruise eas - i - ly. I bruise eas - i - ly. Yeah. eas - i - ly.

Bm

Am7

An - y - one who can touch you can hurt you or heal you.

Bm

Am7

Cmaj7

An - y - one who can reach you can love you or leave you. So be gen - tle.

Em add9 Cmaj7 Em(add9)

So be gen - tle.

Cmaj7 Em(add9) Cmaj7

So be gen - tle. Woah.

Em

D.S. al Coda

I bruise

⌘ Coda

Em Em(add9)

eas - i - ly. I bruise

Cmaj7 Em(add9) Cmaj7

eas - i - ly so be gen - tle when you han - dle me. There's a mark you leave like a love heart carved

Em add9 Cmaj7 Em add9

on a tree. I bruise eas-i-ly, can't scratch the sur-face with-out mov-ing me. Un-der-neath I

Cmaj7 Em Em(add9) Cmaj7

bruise eas-i-ly. I bruise eas-i-ly. Yeah I bruise

Em Em(add9) Cmaj7 Em

eas-i-ly. Mmm yeah oh. I bruise eas-i-ly.

Verse 2:

I found your fingerprints on a glass of wine
 Do you know you're leaving them all over this heart of mine too?
 But if I never take this leap of faith I'll never know
 So I'm learning to fall with no safety net to cushion the blow.

If You're Gonna Jump

Words and Music by Natasha Bedingfield, Andrew Frampton, Stephen Kipner and Wayne Wilkins

$\text{♩} = 110$

Chord diagrams for guitar are provided above the staff lines. The diagrams show fingerings for various chords, including C⁵, D^b5, G^b5, and C⁵.

The musical score is written for guitar and piano. The piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The guitar part is written in standard notation with a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The lyrics are as follows:

I got a short at - ten - tion span, —

can't sit a - round couch po - ta - to land. — I wan-na do all








kinds of stuff, talk - ing a - bout it's not e - nough, oh.








I wan-na go to the ex - treme, I wan-na stretch my
 I like my food with chil - li in, I like to laugh till








li - mou - sine. I wan-na take it way off road,
 it's hurt - ing. I wan-na stare fear in the face,






go where I'm not sup - posed to go.
 I wan - na take it all the way.

Chord diagrams: Cm⁷, Bbm⁷, Abmaj⁷, D^b6 (1° only), D^b6 (2° only).

Life is mus - ic, play it loud - er. If you're gon-na loud - er.

Chord diagrams: C⁵, D^b5, C⁵, G^b5.

If you're gon-na jump then jump far, fly like a sky - div - er.

Chord diagrams: C⁵, D^b5, C⁵, G^b5.

If you're gon-na be a sing - er, then you'd bet-ter be a rock star.

Chord diagrams: C⁵, D^b5, C⁵, G^b5.

If you're gon-na be a driv - er, then you'd bet-ter drive a race car.

Chord diagrams: C⁵, D⁷⁵, C⁵ (1.), G⁷⁵, C⁵, D⁷⁵.

'Cause I'm look-ing for a guard dog, not buy-ing a chi-hua - hua.

Musical notation for the first system, continuing the melody and bass line.

Chord diagrams: C⁵, G^b⁵, C⁵ (2, 3.), C⁵, D^b⁵.

not buy-ing a chi-hua - hua. jump then jump far,
If you're gon-na

Musical notation for the second system, continuing the melody and bass line.

Chord diagrams: C⁵, G^b⁵, C⁵, D^b⁵.

skip the um— and ah.— I you wan-na hit the high notes,—

Musical notation for the third system, continuing the melody and bass line.

Chord diagrams: C⁵, G^b⁵, C⁵, D^b⁵.

then you got - ta be a di - va. If you're gon - na play a gui - tar,—

Musical notation for the fourth system, continuing the melody and bass line.

To Coda ⊕






got - ta play it till you blis - ter. 'Cause I'm look - ing for a guard dog,








not buy - ing a chi - hua - hua. Not buy'n a chi - hua - hua.





Oh, oh, yeah. No half

baked ap - ples for my tea. It's hot or cold no in - be -



N.C.

-tween.

If you're gon-na jump.

If you're gon-na

If you're gon-na jump.

D.S.al Coda

If you're gon-na

→ Coda

N.C.

'Cause I'm look-ing for a guard

dog,

not buy-ing a chi-hua - hua._

Silent Movie

Words and Music by Guy Chambers and Natasha Bedingfield

♩ = 90



First system of musical notation, featuring a piano accompaniment in the lower staves and a vocal line in the upper staff. The key signature is E-flat major (three flats) and the time signature is common time (C).



Yeah,

yeah,

yeah.

We're in a pic - ture black and white, you
Ev - 'ry - bo - dy's speak - ing but you

Second system of musical notation, continuing the piano accompaniment and vocal line.



took the light out of my life when you gave in. We're
don't know what they're say - ing, you're just guess - ing mean - ings. In -



play-ing out our diff-erent roles, we should be want-ing the same goals, lis - ten-ing, for-
-ter-pret ing e - mo - tion through a win - dow that is bro - ken, we're just test - ing








- giv - ing. Oh, why can't we com - mu - ni - cate when the main
feel - ings.



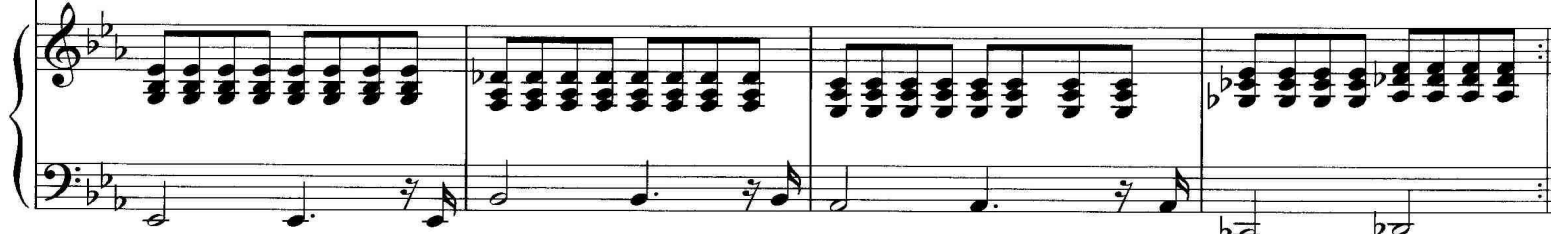
fea - ture is just be - gin - ning. In this si - lent mov -







- ie there's no talk - ing, you're just an ac - tor. So


1.     





break in-to my sto - ry, take it o - ver, paint me with col - our. —



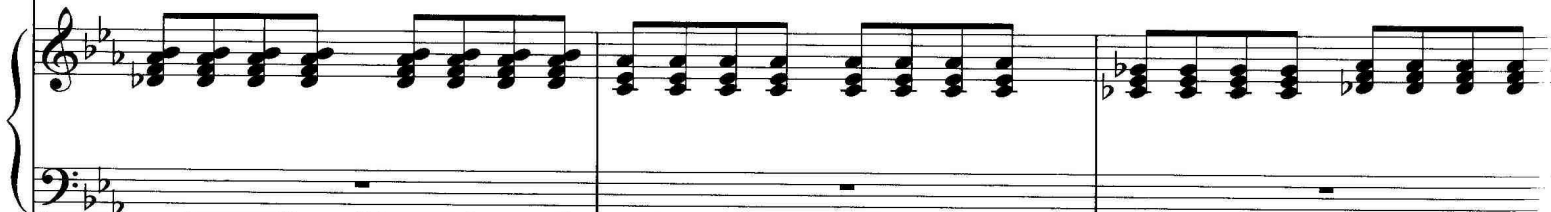
2, 3.     *To Coda* ☐




o - ver, paint me with col - our. — Step in - to the mov - ie, you can be. —



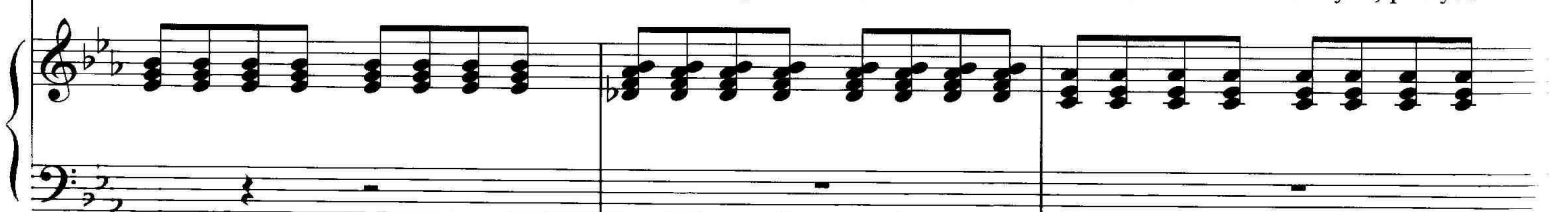
   





— my lead-ing man, — break in - to the si - lence so your heart — can un-der-stand. —






  

Step in - to the mov - ie, we can walk — a-long the sand, — let me stand be-side you, put your life








in - to my hands.. Don't you know you love me like you nev - er loved your - self,
 (Step in - to the mov - ie, you can be my lead - ing man,

don't you know you love me like you nev - er loved your - self.
 break in - to the si - lence so your heart can un - der - stand.

Don't you know you love me like you nev - er loved your - self,
 Step in - to the mov - ie, we can walk a - long the sand,

don't you know you love me like you nev - er loved your - self.
 let me stand be - side you, put your life in - to my hands.)

D.S.al Coda

⊕ Coda




In this si - lent mov - ie there's no talk -
 (Step in - to the mov - ie, you can be my lead - ing man, -






- ing, you're just an act - or. So break in - to my stor -
 break in - to the si - lence so your heart can un - der - stand. Step in - to the mov - ie, we can walk -




- y, take it o - ver, paint me with col -
 a - long the sand, let me stand be - side you, put your life -








- our.
 in - to my hands.

Drop Me In The Middle

Words and Music by Danielle Brisebois, Wayne Rodrigues, Natasha Bedingfield and Rufus Johnson

♩ = 93

Cm Fm⁶ G Eb Cm Fm⁶ G Eb

Oh, oh, oh, oh, oh, Oh, oh, oh, oh.

Cm⁹

Here go my girl Natasha from the low end.

Cm⁹

think I've found the re - ci - pe... for cre - a - ti - vi - ty, put all you got...
Think I'll change the temp' - ra - ture... till it's the right wea - ther, here in the core.

then add some heart. They fence us in to break us down, but still the place can't shut us out. The
it's get - ting warm. Too ma - ny chan - nels, no - thing on, to turn it off it just takes one.

Not 2nd time


walls are thin but still they're strong. We're brok - en but we beat as one.

Cm⁹



(Ho!) Com - ing from the streets of Lon - don, what I'm say - ing hap - pens ev - 'ry - where.
(Ho!) Com - ing from the streets of Lon - don, what I'm say - ing hap - pens ev - 'ry - where.


(Bo!) Just try'n to do some - thing dif - fe - rent some - thing dif - fe - rent.
(Bo!) Just try'n to do some - thing dif - fe - rent some - thing dif - fe - rent.



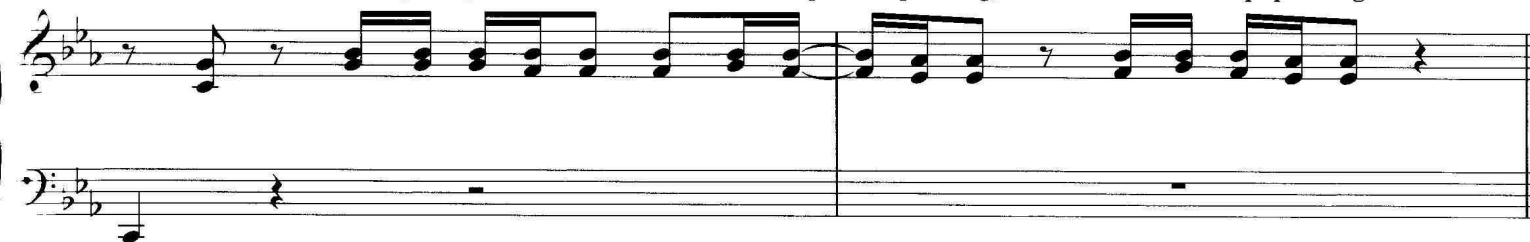

(Ho!) Peo-ple stand-ing on the side just watch - ing like they're scared or they just don't care.
(So) if you're stand-ing on the side just watch - ing get up, get ov - er here.



N.C.



(Oh!) But I wan-na be where it's hap - pen-ing, where it's hap-pen-ing.
(Oh!) 'Cause you got - ta be where it's hap - pen-ing, where it's hap-pen-ing.

Cm Fm⁶/C G⁷/C Cm


Drop me in the mid-dle so I can make a rip - ple ef - fect u - pon the o - cean, I'll be






Fm⁶/C G⁷/C Cm Fm⁶/C G⁷/C


the moon that turns the tide. Drop me in the mid-dle so I can make a rip - ple, a dom-



Cm  3


Fm⁶/C  3

G⁷/C  3

Cm⁹  8

- i - no ef - fect fall - ing through the sands of time... Do do do do,


Fm⁶/C  3

Cm⁹  8

1. Fm⁶/C  3

2. Fm⁶/C  3

do do do do do. Do do do do do. do do do do do. do do do do do.


Cm⁹  8

1, 2, 3.

Rap: (see block lyric)

4.

N.C.

Cm  3

rap is my on-ly way out, gon-na die my hair green and join No Doubt. Drop me in the mid-dle so I

Fm⁶/C G⁷/C Cm Fm⁶/C G⁷/C
 — can make a rip - ple ef - fect — u - pon the o - cean, I'll be — the moon that turns the tide. —

Cm Fm⁶/C G⁷/C Cm
 Drop me in the mid - dle so I — can make a rip - ple, a dom - i - no ef - fect fall -

Fm⁶/C G⁷/C Cm Fm⁶/C G⁷/C Repeat to fade
 - ing through the sands of time. — Oh oh, — oh oh. —

(Rap)

Bizarre, the big kid that raps
 A thousand kids with shower caps, how d'ya like that?
 People hear D12, they start runnin'
 'Cause we've been partyin' from Detroit to London.
 Autographs and hugs, wherever you want it,
 Matter of fact, you can rub on my big stomach.
 Born in the ghetto, raised in the ghetto,
 I need a medal for getting the hell out the ghetto.
 'Cause all I do is rap and eat steaks,
 I wish the world were a better place.
 'Cause when you're up they try to take you down,
 Mess your day up, turn your smile into a frown.
 If you ain't worried, then I ain't either,
 Come on Bush, make Bizarre the leader.
 'Cause rap is my only way out,
 I'm gonna die my hair green and join No Doubt.

We're All Mad

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

♩ = 87



The first system of piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a continuous eighth-note melody. The left staff is in bass clef with the same key signature and time signature, containing a continuous eighth-note bass line.








The second system of piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a continuous eighth-note melody. The left staff is in bass clef with the same key signature and time signature, containing a continuous eighth-note bass line.



The third system of piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a continuous eighth-note melody. The left staff is in bass clef with the same key signature and time signature, containing a continuous eighth-note bass line.







The fourth system of piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a continuous eighth-note melody. The left staff is in bass clef with the same key signature and time signature, containing a continuous eighth-note bass line.

 Bm
  A
  Gmaj7
  Bm
  A








1. I think the la - dy did pro - test too much, she would - n't take the flow - er from my -
 2. I did - n't mean to in - ter - rupt your stride, but a rose was all I had to -
 (Verse 3 see block lyric)



 Gmaj7
  Bm
  A
  Gmaj7









— hand. She on - ly saw the sha - dow of my cir - cum - stance, per -
 — give. Some - times beau - ty is - n't re - cog - nised, when



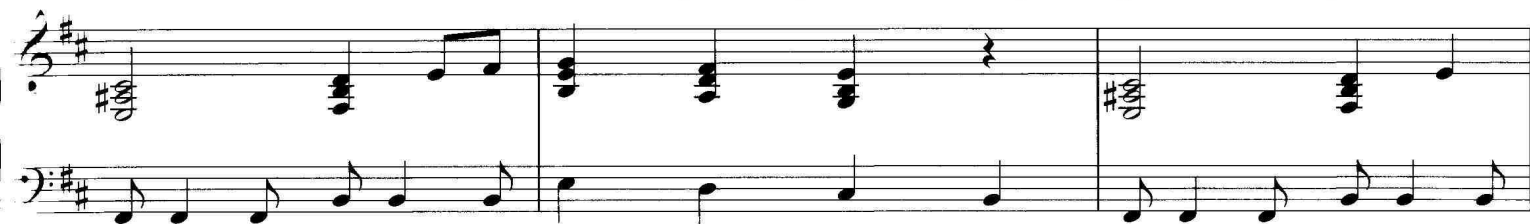
 Bm
  A
  Gmaj7
  Em
  D
  Em/C#
  Bm

-cep - tion can't de - scribe what makes a man. Who's to say the dark - ened cloud must
 it con - trasts with what you feel in - side.



 F#7
  Bm
  Em
  D
  Em/C#
  Bm
  F#7
  Bm

lead to rain? Who's to say the prob - lems should just go a - way?



Em D Em/C# Bm A F#7

Who's to point a fin - ger at what's not un - der - stood? Be - cause:

Bm A⁶ Gmaj7

We're all mad in our own way, co - lours paint the grey a - way.

Bm A⁶ Gmaj7

Diff - 'rent peo - ple all the same, each re - veals a mean - ing.

Bm A⁶ Gmaj7

We're all mad in our own way, fill the sky with diff - 'rent shades.

Bm

A⁶Gmaj⁷

Bm

To Coda

Read the stor - y on each page, each re-veals the mean-ing.

Oh each re -

D.S. al Coda
(no repeats)F#7sus⁴

F#7

Bm

F#7sus⁴

F#7

-veals the mean - ing.

Oh.

Coda

Bm

A⁶Gmaj⁷

We're all mad in our own way, col-ours paint the grey a - way.

Bm

A⁶Gmaj⁷

Bm

A⁶

Diff-erent peo - ple all the same, each re-veals a mean-ing.

We're all mad in our own way,

Gmaj7



Bm



A6



Gmaj7



— fill the sky_with diff-'rent shades._ Read the stor - y on_each page,_ each re-veals the mean-ing.

Bm



F#7sus4



F#7



Bm



Oh each re - veals the mean - ing._

F#7sus4



F#7



Bm



F#7



Oh_ ay ay ay ay._

Bm



F#7



Bm A⁶ Gmaj⁷ Bm A⁶

We're all mad in our own way, — col ours paint the grey a - way. — Diff-²rent peo-ple all the same, —

Gmaj⁷ Bm A⁶ Gmaj⁷

— each re-veals a mean-ing. We're all mad in our own way, — fill the sky with diff-²rent shades. —

Bm A⁶ Gmaj⁷

Read the stor - y on — each page, — each re - veals the mean - ing.

Repeat to fade

Verse 3:

Sometimes I think I over-analyse
 As if I can control the time and place
 Life isn't something you try on for size
 You can't love without the give and take.

Frogs & Princes

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 112







Chord diagrams for Cm7, A♭maj7, and Gm7 are provided above the staff.

Woah...










The in and out of dat-ing's got me all con - fused, I

built up ex - pec - ta - tion end' up feel - ing used. Seems ev - 'ry -










The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked as 112 beats per minute. The score consists of three systems. Each system has a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth and sixteenth notes. Chord diagrams for Cm7, A♭maj7, and Gm7 are placed above the vocal line at the start of each measure. The lyrics are: 'Woah...', 'The in and out of dat-ing's got me all con - fused, I', and 'built up ex - pec - ta - tion end' up feel - ing used. Seems ev - 'ry -'.







-bo - dy's in - to fast food, ev - ry - bo - dy's in - to quick, I







want some-one to take the time, fine dine me not rush it. Oh, Ooh...









Now it's near - ly sev - en thir - ty I'm slip - pin' on a dress, I
pull up to our prem - i - ere red car - pet good. You





keep my fin - gers crossed you're not like all the rest. So
check my coat, get my chair like I hoped you would. You're




when you come to pick me up come right to my door, don't
 fun - ny and your flirt-in's real - ly work - ing for me, but

stay in your car and beep beep the horn. May-be I'm a hope-less ro - man -
 where it goes from here, bet - ter wait and see. May-be I'm a hope-less ro - man -

- tic, you'll pick the sounds for the back - ground to our drive in - to town.
 - tic, you'll pick the view that we kiss to, make me go ooh ooh. Well

Ba - by don't be one of the traf - fic, had too ma - ny night
 may - be it - 'll all turn out tra - gic, and you'll push for more,

Cm7 A♭maj9 Ebmaj7/G

with the wrong guys com - ing up red lights. Tell me
back at my front door, more than I'm rea - dy for. }

Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

how ma - ny frogs do I have to kiss be - fore I find my prince? Be - fore I find my










Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

prince. All you girls that are go - ing through this, tell 'em how it










1. 2, 3.

Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

is, tell 'em how it is, We is. Tell me

















how ma - ny frogs do I have to kiss be-fore I find my prince? Be-fore I find my

















prince. All you girls that are go - ing through this, tell 'em how it

To Coda ☐

is, tell 'em how it is, (Rap): You got - ta

tip the wait-er, that's how it works, you can't skip the start-er go straight to de-sert. You got-

Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

"pop" the cork be-fore you taste the wine,— not make a mad dash for the fin-ish line.—

Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

Up in a row 'cos the dat-ing game is (woah!) We get hooked up but the re-al shame— is

Cm7 A♭maj7 Gm7 Cm7 N.C. *D.S. al Coda*

too much con-nec-tion fol-lowed by re-jec-tion s'gon-na hurt a girl till she learns her les-son.
Tell me

♠ *Coda* *Repeat to fade*

Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7 Cm7 A♭maj7 Gm7

is.

Wild Horses

Words and Music by Natasha Bedingfield, Andrew Frampton and Wayne Wilkins

Very expressively ♩ = c.65

Am(add9) F#sus² Am G/A F F#sus²

Oh, oh, yeah.

With pedal

Am F#sus² F C G/B

I feel these four walls clos - ing in, face up a - gainst the glass, I'm look - in' out, mmm

(Verse 2 see block lyrics)

Am F#sus² F C G/B

"Is this my life?" I'm won - der - in', it hap - pened so fast, how do I turn this thing a -

Am F#sus² F C G/B

- round? Is this the bed I chose to make? There's green-er past-ures I'm think-in' a - bout, mmm.

Am F#sus² C C#sus² G/B

Wide o - pen spac - es far a - way.

Dm Am C G

All I want is the wind in my hair, to face the fear but not feel scared.

Am G/A F F#sus² C G/B Am G/A F F#sus²

Wild hor - ses, I want to be like you. Throw-ing cau - tion to the wind, I'll

C G/B Am G/A F F#sus² C C#sus² G/B
 run free too... Wish I could reck - less - ly love like I'm long-ing to. I wan-

Am Am⁷ F#sus² C#sus² G/B 1. Am(add9) F#sus²
 run with the wild hor - ses, run with the wild hors-es... oh... Yeah... oh...
To Coda

C G/B Am F#sus² C C#sus² G/B 2.
 Yeah, yeah. (oh). I wan-

Am F#sus² C C#sus² G/B Am G/A F#sus²
 run too... Oh... reck-less-ly a - ban - don - in-

D.S. al Coda

Chords: C, G/B, Am, G/A, Fsus², C, G/B

— my - self... be - fore you. I wan - na o - pen up my heart, tell him how I feel Oh

Coda

Chords: Csus², G/B, Am, F, Csus², G/B, G

run with the wild hor - es, run with the wild hors-es. Oh.

Chords: Am, Fsus², Csus², G/B, G, Am, Fsus², Am(add9)

Yeah, yeah, oh, oh. I wan - na run with the wild hor-ses. Oh.

Verse 2:

I see the girl I wanna be
 Riding bareback care-free along the shore
 If only that someone was me
 Jumping headfirst, headlong, without a thought
 To act and damn the consequence
 How I wish it could be that easy
 But fear surrounds me like a fence
 I wanna break free.

All I want is...

Size Matters

Words and Music by Stephen Alan Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

$\text{♩} = 110$

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (Bb), and the time signature is common time (C). The tempo is marked as 110 beats per minute.

System 1: The vocal line starts with the lyrics "Uh da dow, uh da dow, uh da da da da da da dow. Uh da dow, uh da dow,". The piano accompaniment features a triplet in the right hand. Chords shown above the staff are F, Bb/F, and F.

System 2: The vocal line continues with "uh da da da da da da dow. I've been siz-in' you up and stuff, watch-ing you live life large e-nough for the". The piano accompaniment continues with the triplet. Chords shown are Bb/F, F, F7, Bb/F, and F.

System 3: The vocal line concludes with "both of us to big up the love. Got the mea-sure of the man in you, it's more than the". The piano accompaniment continues with the triplet. Chords shown are F7, Bb/F, F, and F7.

Bb/F

F

F

Bb/F

F

sum of the parts, it's true what they say, you got-ta big up the love. I was

F7

Bb/F

F

check-in' nice things you do stand-ing in the Star-bucks queue, you buy cof-fee for a

F7

Bb/F

F

strang-er who's down on their luck. Ran-dom acts

F7

Bb/F

F

of kind-ness flow, com-pas-sion from a hand I'd like to hold. It does it for me

F7 Bb/F F

and I can't get e - nough.

Cm Gm Cm

Don't con - fuse me when I say, please don't

Gm Cm Gm

take this the wrong way. You can lead a heart to love, but you can't make it fall.

Cm Gm(add9) F F7

I'm tired of lov - ing small. 'Cause size mat - ters, size mat - ters, but

Bb/F F F Bb/F F

not how you think, oh. I'm talk - in' 'bout your heart and what you do with it. The

F7 Bb/F F F7

more seeds_ you plant the_ more flow - ers_ will grow, so big up_ the love

1.

Bb/F N.C. F F7

till it ov - er - flows, Most blokes too shal - low to swim_ in, on - ly in -

Bb/F F F7

- t'res - ted_ in one thing. It's all so mean - ing - less_ 'cause pud - dles dry

Bb/F F F7

up. A view of the world so small, it lim - its the size of the

Bb/F F F7 Bb/F N.C.

dream and you a - chiev - ing it. And with your arms, I see my life how it should be.
(A new panorama) (around me)

2, 3. Bb/F F F7 Bb/F N.C.

till it ov - er-flows. Big up the love. Big up the love till it ov - er-flows.

F F7 Bb/F F F7 To Coda

Big it up, big it up. Big it up, big it up. Big it up, big it up.

Bb/F F F7 Bb/F F

up. 'Cause size mat - ters. Big it up, big it up. Big it up, big it up.

F7 Bb/F F Dm

Big it up, big it up. Oh oh

Bb Csus4 Am

oh oh oh oh.

Dm Bb Csus4

You can lead a heart to love but you can't make it fall, I'm tired of lov - ing

Chord symbols: C, F, F7, Bb/F, F

small. Uh da dow, uh da dow, uh da da da da da da dow.

Chord symbols: F7, Bb/F, F

Uh da dow, uh da dow, uh da da da da da da dow. *D.S. al Coda*

Coda

Chord symbols: Bb/F, F, F7

up. It's the lit - tle things you do

Chord symbols: Bb/F, F, F7, N.C.

that show me how big you are. Big up the love till it ov - er - flows.

Peace Of Me

89

Words and Music by Natasha Beggs, Pat Leonard and Kara Diguardo

♩ = 89

Chord diagrams: A^b (4), Fm⁷, Cm (3), A^b (4), Fm⁷, Cm (3)






With pedal

Chord diagrams: A^b (4), Fm⁷, Cm (3), A^b (4), Fm⁷

Stand-ing still but still mov-ing, ly-ing down but not rest-ing. Breath-ing air, suf-fo-ca-ting,
 Rest-less ways for a liv-ing, fit-ting in 'cause I was dri-ven. Say-ing yes when I meant no,





Chord diagrams: Cm (3), A^b maj⁷, Fm⁷, Cm (3)

all the while I'm de-bat-ing. Life was nev-er what I thought, nev-er what I
 hold-ing on, should have let go. I was scat-tered all a-round, left shat-tered on the










want - ed it to be.
ground, you picked me up.



Had a plan, could-n't fol-low,







had a dream, it was hol-low. Ev-'ry-where felt like no-where, ev-'ry-thing was so bor-ing.

Life was nev - er what I want - ed, nev - er what I
All I want-ed was a lit - tle bit of hope, could-n't find it.



thought un - til you came and turned it all a-round.
You showed me some-thing that I nev-er knew I owned, you put a light to it.

Oh _____ you've found the peace... of me, _____ it was miss-ing, it was bro - ken, you put

Chords: A⁺ maj⁷, G⁺ ⁷, A⁺ maj⁷, G⁺ ⁷, A⁺ maj⁷, G⁺ ⁷

soul in - to _____ it. Oh _____ you've found the whole... of me, _____ I was

Chords: B^b 6, Cm 3, A^b maj⁷, Gm⁷ 3, B^b 6, Cm 3

1. emp-ty, now I'm bet - ter, { all my pie - ces } back to-ge - ther. Yeah, yeah, _____ yeah.

Chords: A^b maj⁷, Gm⁷ 3, B^b 6, Cm 3, A^b maj⁷, Fm⁷, Cm 3

2. Ah, _____ oh, _____ oh, _____ yeah. _____ yeah.

Chords: Fm, D^b maj⁷ 4, E^b 6, Fm, D^b maj⁷ 4, E^b 6



What a life, al-ways try'n', what a life, live with-out you. Don't leave me I don't want
And it's cold and I'm blind, and I would and it feels good. What a waste of my mind

1.



2.



fall a - part, I won't leave you. ev-'ry-time, all the time.



Oh yeah yeah yeah. Oh yeah woah oh oh.



Oh you've found the whole of me, it was miss-ing, it was bro-ken,

B \flat 7 $\frac{9}{11}$ 3

you put it back to-ge - ther. Oh _____ you've found the whole _____ of me... Ha ha...

A \flat maj7 Gm7 B \flat 6 Cm A \flat maj7 Gm7 B \flat 6 Cm

— yeah. yeah. oh oh. _____ I was

A \flat maj7 Gm7 B \flat 6 Cm A \flat maj7 Fm7

emp - ty _____ now I'm bet - ter 'cause you pieced me back to-ge - ther _____

Cm A \flat maj7 Fm7 Cm